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OR, THE
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REGISTER.

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On LUXURY.



THE ill Effects of LUXURY, both upon Individuals, and as it immediately affects the Body of Society, are many and various; tho' not sufficiently attended to or understood. With respect to personal Strength and Hardiness, its Consequences are indeed too evident, not to be generally acknowledged and condemned. The Indolence and Delicacy which it introduces into all the Animal Functions, must needs incapacitate Men for supporting themselves with Vigour in several pressing Conjunctures, from which no Condition or Fortune can be absolutely secure. And more especially in every Nation where Military Glory makes any

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part of the Character or Ambition of the People, Luxury must on this Account be a dangerous and publick Enemy.

But there is one particular Circumstance remarkable in the external Effects of *Luxury*, a trivial one indeed, but such as deserves to be taken Notice of, because it shews in a strong Light, that Impotence which is so essential to this Quality; and how ineffectual it is, even towards the Acquisition of its own professed Ends. There is nothing which the Critics of high Taste in *Luxury* are more solicitous to acquire, or more proud of professing, than a Beauty and Gracefulness in their external Carriage and Appearance. In the softer Sex perhaps, the Means may not be quite inconducive to the End. But among Men, the truest (I will not say Dignity, for *Luxury* does not pretend much to that) but the truest Elegance and Gracefulness of Motion or Carriage, is obtained by Exercises, which *Luxury* is not at all fond of. The good Horseman, the good Swimmer, the good Fencer is commonly the genteelst Figure; and though we often see a fine Minuet-Dancer make an *insignificant* and Boyish Appearance among the Men, yet we never see one who is Master of the Sword and Partizan, make a Clownish or awkward Appearance, even among the Women.

And as *Luxury* thus impairs the Strength, Hardiness, and Dexterity of the Body; so it frequently dissipates and distresses the Animal Spirits, which both the Body and the Mind are concerned in. A Round of extravagant and thoughtless Pleasure, must be attended with many Intervals of painful Reflection, during which

— — — — *We hate our Beings;*

Curse the past Joys, and think them Folly all,

And Bitterness and Anguish.—

ROWE.

It were well if this mortify'd Temper, and these vexatious Thoughts rested here. A Conviction of the Falseness of such imagined Enjoyments, might repay the Disagreeableness of the Experiment; by curing all Inclinations ever to repeat the Fatigue and the Disappointment. But the Misfortune is, that these luxurious Habits are seldom contracted, and these extravagant Indulgencies seldom entered upon, till after several Negligences or Breaches in the Moral and Oeconomical Engagements of Life. So that when this moralizing Temper comes on, the Mind is yet seldom able to act or resolve in Consequence of its Influence; because its Force is exhausted,

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its Faculties are tired, it finds many Difficulties crowding upon it from the World, as well as many painful Remembrances harrassing it within; and being unable to enter into a better Course of Life, without much present Uneasiness and Hardship, it of Course falls out with the better as well as with the worse, and quarrels with Life itself; and undervalues the Rewards of Virtue, as strongly as it acknowledges the Punishments of Vice. It was in this Temper and Situation, that *Solomon* often fate down to moralize on Human Affairs; and after the greatest Excesses of vicious Pleasure, concluded, as many a Man has since done from the same Causes, that there was hardly any thing done but *Evil under the Sun*, and that *all was Vanity and Vexation of Spirit*.

The Consequence of this, one of its surest Consequences, is, an indolent, listless, unfeeling Character. Our Attention and Concern for any Object is proportionable to our Notion of that Object's Importance and Worth. And when we are in this manner perswaded of the Vanity of the World, and the Insignificancy of Human Affairs, it is impossible to be duly interested for them. We must then endeavour to disengage ourselves from the Ties of social Life, and apply all our Attention

————— *traducere leniter ævum,*

to get through the World with as little Care and Labour as possible, and study only to improve every accidental Circumstance, that may amuse or qualify our own indolent and selfish Inclinations. — Observe how *Macer* has digested these honourable Maxims, and applied them to a regular and daily Practice. *Macer* was a younger Brother of a good Family, with a younger Brother's Provision for the World. Almost at his Entrance upon Life, he acquired the Character of a fine Gentleman, and soon after, that of a Man of Pleasure, to the highest Refinement of Elegance and Taste. By this Means his Fortune was soon entangled, when his elder Brother very obligingly died, and *Macer* found himself Master of three thousand a Year. He then securely continued his elegant Way of Life, to the Age of forty-eight; by which Time he had conquered a very obstinate Constitution, and got rid of about two Thirds of his Fortune. He has now taken up, as he calls it; that is, he never drinks above two Bottles a Day, has left off Gaming, and gets to Bed before Midnight. I have the Misfortune sometimes to visit him;

his whole Conversation is on the Ridiculousness of Mankind, and the Foolishness of Human Business. If you commend a Man, he tries to recollect some Imprudence which he might accidentally have been guilty of; if that won't do, he runs through all his Friends and Relations on the same Errand. If you mention a generous Action, he is never easy till he can put some selfish Construction upon it; and if none of them will suit it, he enlarges in general Terms on the Sordidness and Perfidy of Men, and tells you all the Instances of that kind which he is able to recollect among his own worthy Acquaintances, or the Creatures of his Luxury. He has no Family, no Employment, no Connection in the World. He had no Concern in the late Distresses of his Country; and without being a *Jacobite*, laughed at every Expression of Zeal or Anxiety among the Friends of the Establishment. *Life*, he says, *is a Jest, and Men by their Constitution are Knaves or Fools.*

Perhaps there are not many Instances where this Effect of Luxury has been carried so high as in *Macer*; but without doubt, its Tendency is such in all Men; and though a natural great Spirit or Generosity of Temper should get the better of it in some, yet it is not the less mischievous in its general Consequences. In all Men it spoils the habitual Notion and Apprehension of the Mind, discolours the several Objects which appear before it, and gives a false Estimate of Men and Things. To a luxurious Man, one of high publick Spirit is a busy, bustling Fellow; one of inflexible Integrity, a surly, inconvertible Stoick: Great disinterested Virtue, is Conceit and fantastick Enthusiasm; and great private Friendship or Affection, being led by the Nose. For Luxury is the Enemy of all serious Engagements, of all warm Sentiments, and earnest Resolutions. It will not suffer Men to apply long or closely to any sober Concern; its Essence consists in Change. No wonder therefore if it introduce its own Fickleness into the Minds of its Followers; if Men of Pleasure be, generally speaking, inactive, slight, irresolute Men. Perhaps it might be dangerous to call them Cowards; but sure I am that the Influence of Luxury is not at all favourable to Valour. Valour leads to Hardships, Fatigue, and Pain; Luxury studies how she may effectually be secured from them all. And their Enmity is proportionable; for History abounds with Instances of their mutual Ill Offices. When *Hannibal* took Winter-Quarters in *Capua*, at that Time one of the most luxurious Cities in the World, the *Carthaginian* Army remarkably experienc'd this:

this : For Sleep, says Livy, and Wine, and Banquets, and Courtezans, and Baths, and the growing Blandishments of Ease, so enervated their Bodies and their Minds, that their former Victories defended them, rather than their present Strength. The Truth is, that though Luxury is not inconsistent with sudden Fierceness, and with Gusts of Valour ; yet doubtless it is inconsistent with that which almost only deserves the Name of Valour, that which is founded on calm Resolution, and which is prepared to suffer, as well as to act. Nor will any Man say, that an Army of Soldiers accusom'd to luxurious Indulgence, could possibly have shared in the Glory of *Xenophon's* Retreat from *Asia* ; or of that memorable Campaign which ended in the Battle of *Agincourt*.

But the most dangerous Influence of this pleasing Enchantment, is that which she exerts over the very Principles and Foundations of our Moral Character. For Luxury wages a constant War even with Honesty itself, and carries on her Attacks both by Sap and Storm. To lead a Life of Pleasure, is to require daily and hourly many Gratifications, not at all necessary to any animal or social Function of human Nature. The Consequence is, that we procure for ourselves many Infirmities to which Nature would not have subjected us ; and many Appetites which she did not implant in us : We can neither resist Pain and Difficulty, like Men ; nor refrain from the Objects of Sense and Appetite, like reasonable Creatures. Now the very Foundations of Honesty, are Temperance and Fortitude ; the whole System of Moral Science was comprehended by the Stoicks in two Words, *Forbear* and *Endure*. Luxury evidently encreases the Cravings of Appetite, and makes it proportionably less easy to *forbear* ; and by making Indolence familiar, by cherishing the most delicate Sensations of the Body, renders it infinitely more difficult to *endure*. So that the Way is thus prepared to make all the Threats of tyrannical Power and of wicked Force, more terrible ; and all the Temptations of Knavery more inviting ; to make both Oppression and Corruption *irresistible*.

To the Keeper of the MUSEUM.

S I R,

THE inclosed Letter from a Gentleman in the Country to his Friend in *London*, may be entertaining to several of your Readers, useful to some, and I hope offensive to none: if you will please to give it a Place in your next *Museum*, it will much oblige some of your constant Subscribers and Readers.

Dear S I R,

IVerily believe it will give you a sincere Pleasure, to be assured under my own Hand, that I am now more fully reconciled to the Religion of my Country (that which I am well assured you have ever believed to be the only true Religion) than I have been for many Years past: for I must acknowledge that I have been very much in doubt of the Truth of all Revealed Religion. I shall ever remember that honest and hearty Concern, you have so often showed for me, when I have teased you with my Doubts and Scruples: But then you had always the Candour and good Nature to make Allowance for many accidental Occurrences in the Course of my Life, which had unhappily led me into the Way of those Prejudices. You knew, I had very early fallen into some intimate Acquaintances, which had made strong Impressions upon my Youth. I then fell eagerly to reading all such Books and Pamphlets, as I could get upon this Subject; but generally with a pretty strong Bias to one Side of the Controversy. After that, when I travelled abroad, I had Opportunity of observing many of the various Customs and Professions of Religion in several different Parts of the World; how contrary! and yet the People of all these different Perswasions, how obstinate! how positive all of them, that they and only they are in the Right! When it appeared (as I thought) very plainly to me, that they were all wrong; all grossly imposed upon by their Teachers and Leaders: This led me to suspect that all Men were in the same Condition, and all Religions were but the Invention of artful Men.

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In *Italy, Spain, and Portugal*, I found Men zealously contending for Transubstantiation, the Infallibility of the Church, and the Reasonableness of burning and destroying Hereticks, with many other horrible as well as silly Superstitions.—In *Turky*, all I met with were as sure of the Divine Mission of *Mahomet* their Prophet, and the Unity of the Godhead; as we can be of the Divinity of the Holy Ghost, and the Doctrine of the Trinity. And in some *Eastern Countries* I found Men as well assured of the Truth of, and as vehement in their Zeal to defend, yet stranger Superstitions than these.

From all which I thought it reasonable to conclude, that all these pretended Revelations were but the Invention of crafty Men, for the worldly Advantages of Wealth and Power; and that the People of *England* might be imposed upon by Priestcraft as well as other Nations.

At my return Home, it was my Misfortune to be engaged in a Case of necessary Self-defence, and, very much against my Inclination, forced to dispute some Points of Property with Persons who were eminent for the Characters of pious good Christians: Here I found so much Injustice, such Prevaricating and Falsehood, under fair and plausible Pretences, that I thought I cou'd not have been used worse by *Jews, Turks, or Infidels*.

You, who have studied Human Nature, know how prone we are to run vehemently into Extremes.—I was too hasty in my Conclusions; I look'd upon it as a sort of general Rule, that all those who bore the Character of religious good Men, only made that Character a Cover to some dishonest and base Designs. Another Point which had great Weight with me, was observing what sort of Talents chiefly recommended Men to Promotions in the Church: I will not enlarge upon this Point, tho' I could say a great deal upon it; but I will recommend to your Perusal, a little Essay lately published in the *MUSEUM*, *June 21st, 1746. Pag. 241.*

In short, the Obstinacy with which Men of different Religions contended for Contradictions:—The Knavery and Deceitfulness of several of those Persons who pretended to be zealous Defenders of the Christian Cause: The Positiveness and Stiffness of many Church-Men, in Points of little or no Importance, and always more violent for their own Interest, than for the Honour of God and Religion: And the little Regard to Merit, in the Disposing of Ecclesiastical Preferments:—All these Things led me to suspect, that how zealous soever these Men pretended to be, they could not themselves firmly believe the Truth of the Doctrines they contended for,
when

when the Practice of their Lives was so inconsistent with those Doctrines.

But I have now got the better of all these unreasonable Prepossessions; I am now satisfied, that the private Wickedness of any of those who pretend to be good Christians, is really no just Objection to the Truth of Christianity; no more than the irregular Life of a Physician, to the Prejudice of his Health, should be thought a just Reflection upon the rest of his Profession, or a Disparagement to the Science of Medicine: For if a learned and skillful Physician should have an Ague, and by neglecting to take the Bark regularly, should let the Fits return, and double upon him, it would be no Proof that the Bark will not cure an Ague.

I have lately examined my own Sentiments and Opinions a little more strictly than I have been used to do, and more seriously considered the Arguments on both Sides, with more Attention and less Prejudice; and I am now convinced, that Reason is not such an all-sufficient Guide in Religion, as I imagined. I am convinced, that *Life and Immortality was brought to Light only by the Gospel*. I am also now thoroughly assured, that if we could utterly abolish the Christian Religion, (which I now verily believe to be the true, and only true revealed Religion,) we should find ourselves under a Necessity of supplying the Want of it, by some other Pretences to divine Inspiration and supernatural Assistance. For a moderate Attention to the Histories of past Times, will be sufficient to satisfy us, that Society cannot subsist without some established Forms of Religion, which must be believed by the People to be a divine Revelation; and it is certain that in all Countries where they had not the true revealed Religion, they were forced to supply the Defect of it by Fiction, and impose upon the Publick with Fables, which always made Pretence to divine Authority and supernatural Inspiration. And therefore, as it is plain our System of Reason will not do, I shall take upon me to advise all my old Acquaintance among the Free-Thinkers, to give it up; which will be infinitely more generous and noble, than to persist obstinately, when they have so little to say for themselves. I know you will be pleased with these my present Sentiments, but I suppose it will raise your Curiosity a little to know what has brought me into this better Way of Thinking; I shall therefore freely inform you that it was a little Pamphlet, which probably you have not seen, and which I would recommend to all those who have any Scruples against Christianity. [*Remarks on a Book, entitled Deism fairly stated and fully vindicated,*

vindicated, &c. Printed for R. WILLOCK, at Sir Isaac Newton's Head in Cornhill.] I met with it by Chance, and began to read it with a good deal of Contempt; but I must honestly confess, that if I was still as zealously fond of my Scheme of Natural Religion, and as obstinately tenacious of those Principles, as I have been, I shou'd never be able to answer this Writer; for tho' I might somehow evade what he has said in Proof of the Christian Religion, I should find it impossible to answer his Argument for the Necessity of an established National Religion. And I think there is no Gentleman who pretends to Freedom of Thought, and who has a tolerable Share of Good-Sense, but must be convinced by reading this little Tract, that a National Religion is absolutely necessary to preserve the Peace of Society; and that it must be received as of Divine Authority,—as a Revelation from Almighty God. You have indeed yourself, in Time past, tryed several of these Arguments upon me, and with great Strength of Reason you have endeavoured to convince me of my Mistakes. But either you did not lay these Arguments together in such a Method; or they did not appear to be in the same Light; or rather, (as I now believe,) I was not then so well disposed to consider them with due Attention as I am now. I could not let slip this Opportunity of sending to you, because I know the Subject of this Letter will be agreeable to you. I have much more to say, but hope to see you in a little Time.

I am, &c.

*The IVth Ode of the IVth Book of HORACE imitated,
and applied to His Royal Highness the Duke of
CUMBERLAND.*

Written in the Year 1746,

By the Rev. Mr. CARTHY, of *Ardmagh*.

(a) **A**S that Imperial Bird, employ'd by Jove
To bear the Thunder thro' the Realms above,
(To whom o'er all the feather'd Kind,
When on the Sun He saw him gaze,
And meet the Light'ning's forky Blaze,
Heav'n's King the Rule assign'd:)

(b) By Youth and native Vigour from his Nest
Was rous'd, impatient of inglorious Rest,
Eager for Labours yet unknown;
And, taught by wafting Winds to soar,
New Regions ventur'd to explore;
When bright the Æther shone:

(c) The Doubts which throb'd in his young Heart remov'd,

(d) His Courage quicken'd, and his Strength improv'd,
Soon upon Feats of War intent,
On bleating Folds, to try his Might
In Preludes to some nobler Fight,
He aim'd his first Descent:

(a) *Qualem ministrum fulminis alitem,
(Cui rex deorum regnum in aves vagas
Permisset)*

(b) *Olim juvenus & patrius vigor
Nido laborum propulit inscium,
Vernique, jam nimbis remotis,
Insolitos docuere nisus
Venti (c) paventem: mox in evilia*

(d) *Demisit hostem vividus impetus:*

(e) *Urg'd*

(e) Urg'd then by Love of more illustrious Spoils,
And Glory to be won by hardier Toils,
Dragons attack'd of fiery Breath;
His Talons grasp'd with strong Embrace
The fiercest of th' empoysen'd Race,
Reluctant ev'n in Death:

(f) Or as when some young Lion scours the Wood,
From Milk but lately wean'd, in quest of Blood,
Him the wild mountain Goat espies:
While Horror thrills thro' ev'ry Vein,
From Pastures where he hop'd to reign,
Back to his Rocks he flies.

(g) By force of innate Brav'ry thus impell'd,
Britannia's Chief the Rebel Foes beheld;
The *Vandals* of our Clime and Age,
Hirelings of faithless *France* and *Rome*,
Saw thus the dauntless **WILLIAM** come,
To quell their impious Rage.

Amidst their dreary Wastes and Hills of Snow,
They saw the blooming Hero's Courage glow
Throughout a Winter's rough Campaign;
While deep Morasses, horrid Woods,
Tremendous Steeps, and swelling Floods,
Oppos'd his March in vain.

(e) *Nunc in reluctantes dracones
Egit amor dapis atque pugnae:*

(f) *Qualémve lætis caprea pascuis
Intenta, fulvæ matris ab ubere
Jam lacte depulsum leonem,
vidit:*

(g) *Videre Rhæti bella sub Alpibus
Drusum gerentem Vindelici* —

(b) Those Sons of Rapine, whose tumultuous Band
 Flush'd with Success had ravag'd half the Land,
 By Him pursu'd like Beasts of Prey,
 And by his Conduct (which prevail'd,
 Where Age and long Experience fail'd,)
 Crush'd in one glorious Day,

(i) Felt what a high-born Genius cou'd atchieve,
 How soon his Country's Fame in Arms retrieve;
 A Genius by Example fir'd,
 A Son by great *Augustus* lov'd,
 By Him in martial Skill approv'd,
 With noblest Thoughts inspir'd.

(k) Virtues transmitted with their generous Blood,
 Mark the Descendants of the Brave and Good:
 The lab'ring Ox, the warrior Steed,
 Their Sires by Strength or Spirit prove;
 Nor doth the feeble, tim'rous Dove,
 From Eagles fierce proceed.

(l) But wise Instruction in fair Honour's Course
 Confirms the Soul, and helps it's inborn Force;

(b) — — — — — diu

*Latæque victrices catervæ,
 Consiliis juvenis revictæ,*

(i) *Sensere quid mens rite, quid indoles
 Nutrita faustis sub penetralibus
 Possset, quid Augusti paternus
 In pueros animus Nerones.*

(k) *Fortes creantur fortibus & bonis:
 Est in juvenis, est in equis patrum
 Virtus: nec imbellem feroces
 Progenerant aquilæ columbam.*

(l) *Doctrina sed vim promovet instam:
 Reliquæ cultus pectora roborant:
 Utcunque defecere mores,
 Dedecorant bene nata culpræ.*

This Nature to Perfection brings ;
Culture neglected, Vice takes Place ;
Whose Stains the happiest Gifts debase,
And taint the Blood of Kings.

(m) What's due to GEORGE for his paternal Care,
Britain, thou Envy of the Earth, declare ;
Of ev'ry Blessing repossest !
What for a Son, who, when first cry'd,
Fought, bled, and conquer'd by his Side,
Let the freed *Mayne* attest :

(n) What to the Youth, who *Europe's* Foe repell'd
By Valour, such as *Edward* once beheld,
Genius of Liberty, proclaim !
'Twas then your drooping Head you rais'd ;
And while *Gaul's* Veterans fled amaz'd,
Foretold his future Fame.

Thrice happy Prince ! long may thy generous Breast
Feel what it is, by blessing, to be blest ;
Assertor of *Britannia's* Laws !
Who hast the Prize of Glory won,
The Race when few begin to run ;
Crown'd with the World's Applause.

While beauteous Order from Confusion springs,
Credit resumes her joyous Look ; and brings

(m) *Quid debeas, O Roma, Neronibus,*
(n) *Testis Metaurum flumen & Asdrubal*
Devictus, & pulcher fugatis
Ille dies Latiae tenebris,
Qui primus alma risit adorea ;

Plenty again to cheer these Isles ;

- (o) Religion pure, the Darkness fled
Which hover'd o'er her sacred Head,
Shines forth with heav'nly Smiles :

Thy Country's Peace establish'd by thy Sword,
Her wonted Vigour with her Health restor'd,
She spurns proud *Gallia's* threaten'd Yoke :
Whose humbled Genius, with Dismay
Struck by *Culloden's* fatal Day,
Thus in his Anguish spoke :

- (p) " Shall Stags provoke rapacious Wolves to Fight ?
" Shall they pursue, whose Safety is in Flight ?
" Our desp'rate Folly is the same ;
" By mad Invasions those we brave,
" Whom to escape, and to deceive,
" Is Victory, is Fame.

- (q) " As her own Oak, by Axes keen lopt round,
" Is soon with more majestic Honours crown'd ;
" *Britannia's* Glory thus revives :
" Through Losses, and through Wounds, at length,
" Ev'n from the hostile Sword new Strength
" And Spirit she derives.

- (o) — — — — — *Et impio*
Vastata Pænorum tumultu
Fana Deos habuere relictos.
(p) *Dixitque tandem perfidus Annibal :*
Cervi, luperum præda rapacium,
Sectamur ultro quos opimus
Fallere & effugere est triumphus.
(q) *Duris ut ilex tonsa bipennibus*
Nigræ feraci frondis in Algido,
Per damna, per cedes, ab ipso
Ducit opes animumque ferro.

" *Jove's*

- (r) " *Jove's* Son, in vain, thus saw the *Hydra* bleed ;
 " Heads he strikes off, more numerous Heads succeed :
 " Griev'd while each Blow renews his Toil.
 " Not *Thebes* such Prodigies cou'd shew,
 " Where sudden Hosts were said to grow
 " From the prolific Soil.
- (s) " Plunge her amidst the Deeps, your wond'ring Eyes
 " Shall see her with new Strength and Beauties rise :
 " Her Rage once rous'd, let Conqu'rors meet
 " In full-collected Strength ; o'erthrown,
 " Their Fate's great Arbitres they own,
 " Laid prostrate at her Feet.
- (t) " Proud Messengers no more to *Rome* shall tell
 " How her Chiefs fought, or how the *English* fell ;
 " Of Battles won, or conquer'd Towns !
 " Fall'n, fall'n at once—our fav'rite Race,
 " Must to the Line of *George* give Place ;
 " And think no more of Crowns !

No, no, perfidious *Gaul*, no Hopes remain
 For Vassals o'er the *Austrian* State to reign :

- (r) *Non Hydra secto corpore firmior*
Vinci dolentem crevit in Herculem ;
Monstrumve submisere Colchi
Majus, Echioniæve Thebæ.
- (s) *Merses profundo, pulchrior evenit :*
Luçtere, multâ proruit integrum
Cum laude victorem.—
- (t) *Carthagini jam non ego nuntios*
Mittam superbos : occidit, occidit
Spes omnis, & fortuna nostri
Nominis—————

To Rights, abhorr'd by Tyrants, born ;
 Her Sons determin'd to be free,
 On ev'ry Idol form'd by thee
 Will look with generous Scorn.

Britannia's Bliss must flow from Patriot-Kings,
 (u) And Chiefs like *William*, whom with out-stretch'd Wings
 Th' indulgent Pow'rs of Heav'n defend ;
 Whose watchful Cares, which clear his Way,
 Through War's most arduous Tasks one Day,
 Sure Woes to thee portend.

(u) *Nil Claudiae non efficient manus ;
 Quas & benigno numine Jupiter
 Defendit ; & curae sagaces
 Expediunt per acuta belli.*

TO PYRRHA.

A Translation of the fifth Ode of the first Book of HORACE.

WHAT Youth perfum'd with liquid Sweets,
 Genteely drest, thee *Pyrrha* greets,
 On Beds of fragrant Roses laid,
 Beneath a pleasant secret Shade ?
 For what Gallant dost Thou prepare
 The golden Ringlets of thy Hair :
 Artlessly neat ? How will the Swain
 Of thy Inconstancy complain,
 And faithless Gods ! with what Surprize
 Must he behold the Storms arise ;
 Who now enjoys thy easy Smile,
 And thinks it never can beguile ;
 Who hopes alone to clasp thy Charms,
 And find thee yielding to his Arms,

Unknowing thy deceitful Airs !
Wretched, who cannot see thy Snares,
Yet trust thy Face. The Temple shows
My late Escape, and finish'd Vows.

SYLVIA and the BEE.

I.

As *Sylvia*, in the painted Scenes
Of her fair Garden, rov'd ;
Where every Flower, to court her Hand,
With brighter Lustre glow'd :

II.

While grateful Odours charm her Sense,
The Fair delighted views
A busy Crowd of circling Bees,
That sip select'd Dews.

III.

One Stragler, nicer than the rest,
Flew o'er the smiling Fair ;
And finding none so sweet as her,
Unwisely rested there.

IV.

Too quickly did the frightened Maid
Her fancy'd Foe destroy :
Ah ! wretched Insect, dearly thou
Hast bought thy short-liv'd Joy.

V.

And thou, too rash unthinking Fair,
Consider what you've done ;
Perhaps from his fond Parents, you
Have torn a hopeful Son.

VI.

Or from his Laurels and Renown
Have swept some valued Peer ;
Whose Life, though you so lightly prize,
Was to his Country dear.

VII.

Remember, nor insult the Corse
Of this your guiltless Foe.
Your Lovers tell you, on that Brow
Unfading Lillies blow :

VIII.

That your enchanting Lips may vie
With Pinks at opening Day :
And cou'd you kill the tempted Fly,
For proving what they say ?

IX.

They'll swear, there's not a Bud like thee
In this fair Garden blows :
Then mourn the poor mistaken Bee,
That took you for the Rose.

To the Author of the MUSEUM.

ANACREON. ODE I.

FAIN would I sing in lofty Strain
Great *Cadmus* and the *Ætrida's* Reign,
But the soft Lyre alone will move
To tender Themes of gentle Love.
Afresh the wanton Lyre I strung,
Of *Herculean* Labours sung.

The great Attempt in vain I found,
My Lyre of Love will only sound.
Farewell, ye Heroes of Renown,
I sing of gentle Love alone.

O D E II.

STRONG Hoofs the Horse's Heels adorn,
The Bulls are arm'd with butting Horn,
Vast Teeth the Lyon's Strength declare,
Swiftnefs aids the timorous Hare.
With Fins the Fishes plough the Sea,
The Birds on quiv'ring Pinions play.
To Man, bright Wisdom Nature gave;
What then alas! shall Women have?
Beauty; whose victorious Sway,
War and the Force of Arms obey.
Useless the Shield, and vain the Spear,
In Competition with the Fair.

L I T E R A R Y M E M O I R S.

P O L Y M E T I S: *Or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the ancient Artists. Being an Attempt to illustrate them mutually from one another. In ten Books. By the Rev. Mr. Spence, Folio, 361 Pages, besides Preface and Copper-Plates. London, printed for R. Doddsley, 1747.*

THIS Work, as the Author informs us in his Preface, took its Rise from two different Scenes of Life, in which he happened to be engaged; first Professor of Poetry

at *Oxford* for ten Years, and afterwards his being abroad for half that space of Time : The former obliged him to deal in Poetical Criticism, and the latter led him into the Observation and Love of the fine Remains of the ancient Arts. The Connection or Analogy betwixt them is so extremely obvious, that they may seem to have met each other, rather than to have been brought together designedly. And yet no Author can be found to have entered into any particular Enquiry relating to this Analogy, except Mr. *Addison* in his Dialogue on Medals. And for that Reason our Author hopes, that this Work will be the more favourably received, in Consideration of his entering as it were into a Country newly discovered, without any Paths made, and generally much embarrassed. He has endeavoured to take off from his Enquiry, that fullen and morose Air, which vulgar Criticks and Commentators have commonly thrown over these Subjects. The whole Enquiry is put into the Form of Dialogues. His Plan at first lay much wider ; but he found himself obliged to contract it, and to confine himself solely to the imaginary or allegorical Beings, which were received as Gods among the *Romans* in the better Ages of their State. He has also confined himself to the *Roman* Poets only ; without going farther back than *Ennius*, or lower than *Juvenal* ; the rest being of doubtful, or rather no Authority. His Prose-Writers he includes between the Times of *Varro* and *Macrobius*. In his last Dialogue, he lays down a Plan for pursuing this Design, as far as he at first intended it ; which he observes might be doubled by taking in the *Greek* Writers as well as the *Latin*. In which Manner, he apprehends, a more useful Body of Antiquities might be drawn up than has yet been published ; though less voluminous than the single Collections of either *Grævius*, *Gronovius*, or *Montfaucon*.

The first Book is entirely taken up with preliminary Matters, laying the the general Plan of the Work, introducing and describing the Persons of the Dialogue, and giving a general Account of the Times from which the Poetical Authorities are brought ; and in which the several Statues, Relievos, Gems, &c. were executed.

“ *Polymetis*, who is as well known for his Taste in the
 “ polite Arts, as for his superior Talents in Affairs of State,
 “ took two or three of his Friends with him the last Sum-
 “ mer to his Villa near the Town ; to breath fresh Air, and
 “ relax themselves after the Business of a long Session. It
 “ was customary with the old *Greeks* and *Romans*, to talk
 “ over Points of Philosophy at their Tables. *Polymetis* kept
 “ up

“ up this good old Custom at his House; and the Part of
 “ the Entertainment that was generally most agreeable to
 “ his Friends, consisted in the Discourses he gave them on
 “ Learning, or on the Polite Arts; of which he was extream-
 “ ly fond. They came thither always with some Expectation
 “ of it; and seldom left his Table without being pleased,
 “ and perhaps improved by their Treat. At present the
 “ Party consisted only of himself, *Philander*, and *Myfagetes*;
 “ two Persons equally Friends to *Polymetis*, though very
 “ different in their own Tempers: This of a gayer Turn,
 “ the other of a serious one. *Myfagetes* had a fine Taste
 “ and Genius; *Philander*, a good deal of Industry and Ob-
 “ servation. The former had acquired a great Pre-
 “ minence by the Pieces he had given the World; but
 “ looked on Fame itself as a trifling Acquisition: The
 “ other had got some share of Reputation; and was labour-
 “ ing on, very seriously, to get more. *Philander* was rather
 “ apt to observe much than to talk. *Myfagetes* talked much,
 “ but for the most part to the Purpose. *Myfagetes* would
 “ sometimes laugh at Things that he esteemed; and *Phi-*
 “ *lander* often seemed to esteem Things that he laughed
 “ at.”

Such is the Beginning of the first Dialogue. The two
 Guests observing the curious Disposition of *Polymetis's* Gar-
 den, and the many *Antiques* with which it was stocked, re-
 presenting the System of the old *Roman* Theology, by the
 general Order and Connection according to which they were
 placed, beg of *Polymetis* to explain his Collection; and to
 shew them, as he went on, the parallel Passages, which he
 had collected from the *Roman* Poets, to illustrate those Re-
 mains of the ancient Sculptors and Painters. In order to
 this, he begins with the History of Poetry among the *Romans*;
 as well through the early Age of *Livius*, *Nævius*, *Ennius*,
 and the Comic Poets, to *Lucretius* and *Catullus*; as through
 the Reign of *Augustus*, when it flourished most; and so
 down to the Times of its Declension under the later Em-
 perors. He gives the Characters of the several Poets, as he
 goes on; both with regard to their particular Style and Poe-
 tical Merit, and with respect to their Degree of Authority
 in this Enquiry. He observes that *Ennius*, and the old Poets,
 are hardly to be looked upon as of any great Weight
 here; because they wrote rather from what they had learn-
 ed in reading the *Greek* Authors, than from what they had
 seen and observed themselves; and because the Appearances
 and Attributes of the Deities were not, in their Time, en-
 tirely

tirely settled among the *Romans*. "The Poets of the *Augustan* Age, are, on all Accounts, the most to be depended upon; and *Virgil* more than any of them. His *Æneid* must be the sacred Writ in this sort of Enquiries. His Taste, Judgment, and Exactness, give him this Pre-eminence over all the Poets of the happy Age he lived in. *Ovid's* Authority is but of a mixt Kind: For though he enjoyed the same Advantages of Writing in the *Augustan* Age, and of living much in *Augustus* his Court, the Luxuriance of his Fancy, and the Incorrectness of his manner of Writing, may render what he says, more doubtful and uncertain. The Poets of the third Age have a middle kind of Authority, greater than those of the ancient Writers, and less than the *Augustan*; as much better acquainted with the Works of Art than the former, and much less exact than the latter. *Silius Italicus* may perhaps be allowed the greatest Authority of any Poet of this Age, for his Carefulness, and his particular Love of the Arts; as *Lucian's* Heat, and *Statius's* Inexactness, may make them less fit to be depended upon, than some others who wrote under the Decline of Poetry and the Arts at *Rome*." After this, we have in the same Manner the History of the Arts of Painting and Sculpture among the *Romans*, during the three Ages of their Rise, their Perfection and their total Decline; with the Resemblance of their Fortune in these Respects, to that of Poetry. The old *Romans* seem hardly to have thought of these elegant Arts, till the second *Punic* War. At which Time the Spoils that *Marcellus* brought from *Syracuse*, first gave the *Roman* Citizens a Taste for them; and notwithstanding the Opposition of the graver and severer Part of the Senate, this Taste continually increased: Till partly by the Plunder of their victorious Generals, and partly by the Rapaciousness of their Proconsuls and Governors, not only the publick Edifices of the City, but the Gardens and Palaces of private Citizens, came to be adorned with every thing that was most elegant of this kind from foreign Cities and Provinces. The *Greek* Artists were also brought to *Rome*; but the *Romans* themselves hardly produced any very eminent Works, either in Painting or Sculpture. After the Death of *Augustus*, the Arts did not decline so fast as Poetry; and under the good Emperors, *Trajan*, *Adrian*, and the two *Antonini*, they all revived and flourished remarkably. Then they sunk again, and under the thirty Tyrants were almost totally extinct.

After

After these Preliminaries, our Author in his second Book proceeds directly to the Subject. At the Entrance upon which, *Polymetis* cautions his Friends not to expect too much from their Enquiry. "The Stories in Marble may sometimes help one to find out the Meaning of a Passage in the ancient Poets, and the poetical Stories may sometimes explain an old Marble: But this does not happen very often. The chief use I have found in this sort of Study, or Amusement, call it which you please, has not been so much in discovering what was wholly unknown; as in strengthening and beautifying what was known before. When the Day was so much overcast just now, you saw all the same Objects that you do at present; these Trees, that River, the Forest on the Left-Hand, and those spreading Vales to the Right: But now the Sun is broke out, you see all of them more clearly and with more Pleasure. It shews scarce any thing that you did not see before; but it gives a new Life and Lustre to every thing that you did see. It is much the same with the Writings of the old Poets, when one is once got well acquainted with the finer Remains of the ancient Artists. You knew before, for Instance, that such a particular Description was a Description of *Venus*; and perhaps understood the general Import of every Word in it: But when you have once got strong Ideas of the Tendernefs of that Goddess's Form, and of the Fineness of her Make, from the *Venus* of *Medici*, and other celebrated Representations of her, you see the same Description with other Eyes. It strikes you more strongly, and touches the Mind with a great deal more Pleasure than it did before. This is the chief use, I think, one should propose from any Enquiry of this Kind: and if ever it went farther, it should be looked upon as clear Gains."

Our Author begins with the Twelve great Gods, or the Cœlestial Deities, who were supposed to be the immediate Lords or Rulers of the Fabulous Heaven. These are *Jupiter*, *Juno*, *Minerva*, *Neptune*, *Venus*, *Mars*, *Vulcan*, *Apollo*, *Diana*, *Ceres*, and *Mercury*.

Jupiter is represented by all the ancient Poets as a Personage of the greatest Dignity; and *Ovid*, particularly, makes *Majesty* to be his distinguishing Character. Speaking of the Twelve great Deities, he says,

*Biis sex cœlestes, medio Jove, sedibus altis
Augustâ gravitate sedent. Sua quemque Deorum
Inscribit facies : Jovis est regalis imago.*

The best antique Statue of *Jupiter* remaining, is that which our Author has given us, from the *Verospi* Palace at *Rome* : but even this is not to be ranked among the best or most elegant Remains of Ancient Sculpture ; nor does it at all give us strong Ideas of that prodigious Majesty and Venerableness, which Antiquity admired so much in the *Jupiter Olympius* of *Phidias*. He is here represented sitting on his Curule Chair, with a Fulness of Hair about his Face, with a venerable Beard, the Remains of the long sceptral Rod in his left Hand, and with the *Fulmen*, or Thunderbolt, in his right. It is well known that the Antients gave different Appellations to this God, according to the different Place over which he was supposed to preside, and in which he was worshipped in a more remarkable Manner ; just as the *Roman-Catholicks* at present have different Local Characters for the Virgin. The Statue described above, is an Image of the *Jupiter Capitolinus*, or *Optimus Maximus*, under which Characters the *Romans* worshipped him, as Supreme. The *Fulmen*, or, as we improperly translate it, the Thunder, was in Truth a Wreath of Flames, or of Lightenings, which were represented differently in Pieces of Sculpture, according to the different Character and Design of the Figure of the God. When this Appearance was to be mild and calm, they represented the Flames in the *Fulmen*, as wreathed close together, in the Form of a double Cone, and held down in his Hand : when he was represented as punishing Guilt, they gave the three-forked Bolt, as the Poets call it ; adding to the conical Wreath two transverse Darts of Lightning, and sometimes Wings, to express its Swiftnefs : and when he was about some exemplary Execution, they gave him a loose Handful of Flames, and sometimes filled even both his Hands with them. We have here a Figure from Senator *Buonaroti's* Collection at *Florence*, in which he holds up the three-forked Bolt, as going to dart it on some guilty Offender, while the conic *Fulmen* lies under his Feet, to shew that it is of no Use to him on such Occasions. The *Capitoline Jupiter* was generally represented with the mild *Fulmen* ; and when they gave him the Flames in his right Hand, even those are held down, only to express that he is arm'd to avenge any Insult on the *Roman State*.

There

There are several Passages that might be cited from the ancient Poets, enlarging on the Fullness and Venerableness of his Hair and Beard, and answering in this respect to the Representations of Sculpture. *Jupiter* had also two different Characters with respect to his Temper and Disposition: there was the Mild *Jupiter*, and the Terrible; of both which we have here Copies, from Gems in the Great Duke's Collection: the former, with a serene, gentle Countenance, much resembling that of *Esculapius*; the latter (which was generally cut in black Marble) with a very cloudy, ruffled Look, and his Hair falling discomposedly down his Forehead.

Juno is next, who had also a great Variety of Characters; but the favourite one, amongst the *Romans*, was that of *Juno* the Matron. In this Character, we have here a Statue of her from the *Villa Maffei* at *Rome*, dressed in a long Robe, which covers her from Head to Foot; in the Manner of the *Roman Ladies*, among whom it was reckon'd indecent to have any Part uncover'd, but the Face. The *Juno Matrona*, and *Romana*; or *Juno* the Matron; and the *Roman Juno*, are synonymous Terms; which, our Author observes, may serve to explain a Passage in *Horace*, which is otherwise liable enough to be misunderstood: it is where, amongst the Gods that fought against the Giants, he mentions *Juno* under the Name of *Matrona*; which, in the general Sense of the Word, was the most improper he could have pitched upon; but in this Light, is a Compliment to the *Roman Juno*, the great Patroness of his Country. And this too gives us the Reason of a remarkable Circumstance which our Author has observed of *Virgil*; that whereas *Homer* very commonly mentions *Juno* with the Epithet of *λευκωλενος*, or *white-armed*, yet *Virgil* never speaks of her in any analogous Manner, as the *Roman Juno* always had her Arms quite covered.

Minerva comes next to *Juno*. She is here represented, from an Onyx in the Great Duke's Collection at *Florence*, as a Beauty of the severer Kind, with an Air of Dignity and Sedateness, a little stern in her Look; and made more so by her Helmet and Armour; according to *Ovid*, who calls her

——— *Deam formæque armisque decoram;*

and according to several other Descriptions of her in the *Latin Poets*. *Virgil* (*Æneid* II. Ver. 167.) mentions the *Palladium*, or little tutelary Statue of this Goddess, which *Diomed* stole from *Troy*, as opening its Eyes, and looking with a terrible kind of Light and Fierceness. Our Author gives us

a very beautiful Drawing of this *Palladium*, from a Gem in the same Collection at *Florence*, where *Diomed* is represented holding it in his Hand, which he has cover'd with his Garment, to shew the Veneration due to so important an Image of the Goddess. The *Medusa's* Head, which occurs so frequently both on the Helmet and Breastplate of *Minerva*, is here represented from two different Gems; one in the *Strozzi* Collection at *Rome*, where the Face is that of a dead Beauty; and the other from the Electress *Palatine's* Cabinet at *Florence*, where she is drawn with her Eyes convulsed, and in a Fit of Passion. It is remarkable that the *Roman* Poets, and *Statius* in particular, speak of Serpents about *Minerva* herself, distinct from those of the *Gorgon*, as if they winded at Liberty about her Breast, and appeared in different Manners upon different Occasions, sometimes still and gentle, and at other times more furious. Accordingly we have here two Drawings of her from ancient Gems, with these Serpents, as the Poets describe them. She is sometimes also represented by the Poets as dealing out the Thunders of *Jupiter*; and we have here a Medal of *Domitian*, on which she is represented in the same Manner. She and *Juno* are the only two of the *Roman* Deities, who were ever admitted to this high Act of Power; and they, with *Jupiter*, are very frequently mention'd by the *Roman* Writers, particularly *Cicero*, as Associates in the Exercise of a higher Authority, than any other of the twelve Cœlestial Gods partook of. And we see here a Jasper, from the Collection at *Florence*, in which these three great Deities are sitting together; *Minerva* on the right Hand of *Jupiter*, and *Juno* on his left; just as their Figures were plac'd in the Great Temple of *Jupiter* of old, on the *Capitoline* Hill.

Neptune is the next of the Twelve; but our Author forbears to speak particularly of him here, reserving him for his more proper Place, among the Water-Deities. He is follow'd by *Venus*, who is here copied from the famous *Venus de Medici*, which is reckon'd the most perfect Representation of Beauty, and of which, there are several Passages among the *Roman* Poets, that may seem intended for Descriptions: and particularly, the following; which hits its Attitude most exactly.

*Ipsa Venus pübem, quoties velamina ponit,
Protegitur lævâ semireducta manu.*

OVID. ART. AMAND. II. v. 624.

Hex

Her constant Attendants *Cupid* and the Graces, are here copied from several Gems. *Cupid* is generally drawn a Boy, and in some Childish Action. In a Cornelian, from the *Gherardini* Collection at *Florence*, he is going to torment a Butterfly with a lighted Torch: in which, it is probable, the Artist alluded to the Fable of *Cupid* and *Psyche*, (or the Human Soul) who is always drawn with Butterflies wings. In the Mythological Representations of him with *Psyche* herself, he is rather a Stripling; as in the Statue at *Florence*, which our Author has copied. His Power over the several Elements are also express'd, from several Gems; in one, he is breaking *Jupiter's Fulmen*; in another he is riding on a Dolphin; and in a third, he is beautifully and poetically drawn, riding on the Back of a Lion, and playing on a Lyre, to which the Beast is quite attentive, with a Look of Pleasure and Gentleness. *Venus* is also represented under the Character of Indolence, or voluptuous Ease; as in the famous Picture of her in the *Barberini* Palace, which is retouched by *Carlo Marat*; and in a sepulchral Lamp, asleep, with several sleeping *Cupids* around her.

Mars follows *Venus*. We shall not enlarge on the several Representations of his Military Character, or on the Resemblance between the Poets and Artists in their Pictures of him; because our Author, under this Article, gives us a Draught and Explanations of a noble Relievo, which better deserves our particular Notice. There are two Relievos relating to the same Story, at the *Maffei* Palace at *Rome*. *Bartoli* has copied and publish'd one of them; but much the worse of the two; probably because he could sit easy to copy it, and the other required a Scaffold to be erected. This our Author has here publish'd. The Design is not a little obscure; and *Bartoli's* Commentator, *Bellori*, treats it as a perfect Riddle, inexplicable to him. Our Author however gives a very distinct Account of it, with the Assistance of *Aulus Gellius*, who has a whole Chapter on a Goddess very little mention'd by other Authors, *Neriane*, a Wife of *Mars*. Now *Mars* is evidently the principal Figure in this Relievo; and *Juno*, the Goddess of Marriage, is seen to preside over the Assembly: so that our Author very probably explains it to be his Marriage with *Neriane*. She was originally a Goddess of the *Sabines*, and from the Etymology of her Name, may seem to have denoted an allegorical Principle of Mildness and Humanity, whom they fitly and ingeniously married to *Mars*, to temper and soften the brutal Courage, of which that God was the Emblem. She is here seen lying on the Ground, as just

formed, but not yet animated ; and *Mars* approaches her with an attentive and soften'd Air : He has a Lion at his Feet, and she a young Kid by her ; one expressing the Character of Fierceness, and the other that of Mildness (for the Kid bears much the same Idea and Character in *Italy*, as a Lamb with us.) There is a grave elderly Man near her, in a Vessel like a Boat, whom our Author takes for *Prometheus* coming to animate her (in the other Relievo he is actually applying to her the Coelestial Fire.) On one Side are two Water Deities, with great Dignity in their Looks ; on the other Side is *Tellus*, reclined, and with her Head turned as regarding *Nerine* : These, with *Juno* on the Right-Hand above *Tellus*, and *Vulcan* above *Juno*, may be supposed to represent the four Elements ; the finest parts of which were to form the new Goddesses. *Juno* is seated with an Air of Authority, probably as the Goddesses of Marriage ; near her is *Minerva* and *Bacchus* ; and behind *Mars*, *Apollo*, *Diana*, and *Mercury*. At the End is a fine Figure of *Victory*, the proper Attendant of *Mars* ; and over her appears part of the Zodiac, on which it is remarkable, that there are only two Signs which appear ; those of *Libra* and *Scorpius* ; the latter signifying the fiery Temper of *Mars*, the former the moderating and ballancing it by his Conjunction with *Nerine*. There are several little *Cupids* about the Piece ; one of which is endeavouring to wheedle *Mars's* Spear from him : a Circumstance very suitable to this Account of the Design of the Relievo.

After *Mars* comes *Vulcan* ; who here from an antique Cornelian, and indeed in all other Sculptures of him since *Homer's* Days, is described as a meer mortal Blacksmith ; except in a suspected Relievo in Cardinal *Polignac's* Collection at *Paris* ; where he is sitting with some Dignity, and attended with *Fauns*, instead of the *Cyclops*. *Vesta* is next to him ; but as she was the Type of the eternal Fire, the *Romans* had no corporeal Image of her but Fire ; and it is remarkable that our Author could not, in all the *Roman* Poets, find one Description of her as a Person.

Then follows *Apollo*, who is finely represented here from the admirable Statue in the *Belvidere* at *Rome*, which our Author thinks may claim perhaps the Preference even among the first Class of ancient Statues. There is nothing so tender and beautiful as the *Venus* of *Medici* ; nothing so nervous as the *Hercules Farnese* ; or so expressive of Anguish as the dying Gladiator : But the distinguishing Character of this *Apollo*, is a certain Air of Divinity, which strikes every
Body

Body ; and which does not appear in any other Statue, at least not so strongly as in this. *Apollo* is handsomer than *Mercury* ; and not so effeminate as *Bacchus* ; his only Rivals for Beauty among all the Deities of his own Sex. He is always young and beardless ; his Stature is free and erect ; and his long beautiful Hair falls easily down his Shoulders, and sometimes over his Breast. And in all these Particulars, the Poets remarkably agree with the Sculptors, as our Author shews by several fine Descriptions of this God from *Virgil*, *Horace*, *Tibullus*, *Ovid*, *Statius*, and *Valerius Flaccus*. There is one Particularity observable in this fine Statue of him ; that though he is there the *Apollo Venator*, and in the Act of Shooting from his Bow, he is yet rather dress'd. This the Author accounts for, from a Passage in *Virgil* ; probably relating to this very Figure. His Hair is collected neatly together above his Forehead : His *Chlamys*, which is only fastened with a Gem over his Breast, falls loosely down his Back, and is tossed over his Arm : His Feet are in that Kind of fine Buskins, which were sometimes used for the Chase. Our Author has given us a *Sarcophagus* from the *Capitoline Gallery* at *Rome*, representing the Companions of *Apollo*, the nine *Muses*, with their particular Symbols and Dresses. We have also some other antique Figures of him ; particularly a Head of the *Apollo Lyristes*, crowned with Laurel ; and another full Figure, in a long Robe with a Harp in one Hand, and a *Plectrum* in the other, from a Medal of *Adrian*.

His Sister *Diana* follows him ; her most common Character is that of the *Diana Venatrix*, or the *Huntress*. The Poets and Sculptors draw her exactly alike, tall, handsome, yet a little masculine, her Legs bare, well-shaped, and strong, with Buskins on her Feet, a Quiver on her Shoulder, and a Spear, or Bow in her Hand. In this Character we have two Antiques of her ; one representing her as running in the Chase, from an Onyx in the *Buonaroti* Collection ; the other as she punished *Actæon*, throwing Water at him from the Fountain, after a Gem in *Maffei*. Another great Character of *Diana*, is that of the *Diana Cælestis*, or *Diana* as she used to appear in the Presence of *Jupiter*, as she is represented from a very fine Statue at Lord *Leicester's*. And a third remarkable Way of representing her, is with three Bodies, or as *Hecate*, or *Trivia* ; which is a Character of Terror ; and in which, all her Hands hold Instruments of Cruelty, as Torches, Knives, &c. In this Way, she is here copied from a Statue in *Montfaucon*. Next to *Diana* is *Ceres*, who

who was drawn as a Beauty of the *Brunette* kind, her Head crowned with Corn or Poppies, and her Robe falling down to her Feet. She is copied from a Ruby in the *Odescalci* Collection, in a long Robe, her Hair tied up, her Breasts full (as they generally were drawn,) a *Cornucopia* supported in one Arm, and an Ear of Corn held down by the Stalk in the other Hand. *Mercury* is the last of the twelve Cœlestial Gods. His Character both among the Poets and Sculptors, is that of a beautiful Youth, with Wings to his Head and Feet, and the *Caduceus* in his Hand; and in this manner, he appears as the great Interpreter and Messenger of *Jupiter*, and flying through the Air, from a Picture in the famous *Vatican* Manuscript of *Virgil*. He is also considered as the God of *Traffick* and *Gain*; in which Character we have three Figures of him: One from a Gem in *Mountfaucon*, giving up his Purse to *Fortune*; another from an ancient Painting in *Dr. Mead's* Collection, offering his Purse to *Minerva*, who takes moderately out of it; and the third from a Gem, which was formerly Lord *Arundel's*, offering it to the Goddess *Pudicitia* or *Chastity*, who refuses it. And in this Manner our Author has carried on his Enquiry, through the twelve great Gods.

(*To be continued.*)

HISTORICAL MEMOIRS.

The History of FRANCE since governed by the House of BOURBON, together with her Political Views, Interests, &c.

BUT the Cardinal practised this Method with such Success, in Favour of *France*, as not only produced immediate and important Effects, but such also as for ever weakened the Power of both those Potentates. Thus, on the Side of *Spain*, *Catalonia* was engaged to revolt, which drew the entire Attention of the *Spanish* Ministry on that Side, and so made Way for the House of *Braganza* to mount the Throne of *Portugal*, and maintain itself on the other. In *Germany*, besides drawing many Princes into a close League against the Emperor, his own most able and successful General, Count *Wal-*
lesstein,

Istlein, afterwards Duke of *Friedland*, was debauched from his Obedience, and encouraged to think of rendering himself Master of his native Country of *Bohemia*. And so many Adventurers at the Head of mercenary Armies were supported by *France* in the Empire, that the Chief of it knew not how to act; and all the Members of the *Germanick* Body found themselves obliged to let *France* dictate the Terms of Peace, which were the Contrivance of this Cardinal, tho' his Scheme after his Death was executed in its full Extent by his Successor Cardinal *Mazarin*.

The Part that *Britain* might have acted in such a busy Scene, was doubtful; and therefore, by way of Prevention, or Precaution, the *Scots* were stirred up against *Charles I.* and encouraged (to revenge the Succours he had given the *Rochellers*) to demand the Protection of *France* against their natural Prince. This Humour spreading Southward, produced the Civil War, in which the Cardinal held Intelligence with both Parties (that is, in the Beginning) and by insinuating evil Impressions of one side to the other, prevented all Possibility of Reconciliation.

In *Italy* and in *Holland*, the same Methods were pursued; and the mighty Honours paid by the *French* Ambassadors to the then Prince of *Orange*, were calculated to kindle those Jealousies and Heart-burnings, that were very near subverting that Common-Wealth. By Arts like these, Cardinal *Richelieu* in a very short Space of Time entirely changed the Face of Things; and from overgrown Power, unreasonable Influence, and a kind of universal Monarchy, reduced the House of *Austria* to Weakness on one Side, and to a very limited Authority on the other, drew over many of its Allies, and frightened the rest from shewing any Affection towards that Family. So that we may from hence discern what vast Designs one restless and able Genius can effect, when it has its full Scope and fit Matter to work upon, which was precisely this Minister's Case.

These mighty Things performed for the Service of the *French* Monarch, and enlarging the Power of the King, tho' they raised Cardinal *Richelieu* in the Opinion and Esteem of his Master, yet were they very far from gaining his Affection. We have already given the Reader his Character, and from thence it will appear that he was incapable of loving any thing, from the natural Timidity of his Temper, which prompted him to part with his Authority for the Support of his Government, and at the same time inclined him to be extremely jealous and suspicious of those to whom he parted with it, though they managed

naged it ever so much to his Advantage. He had been governed in his Minority, and for some Years after, by the Queen his Mother, whom he treated in the remaining part of his Reign with great Rigour if not Inhumanity. He made use of his Favourite the Constable of *Luynes* to humble all that had been attached to his Mother, yet he conceived such Envy and Hatred towards him, as was absolutely unbecoming a Prince; for he was wont to complain, *that his Palace was not big enough to hold two Kings*. And when the *English* Ambassador went to confer with the Constable, who acted as Prime Minister, he said to some that were about him, *The Ambassador is gone to take his Audience of the King Luynes*. Nay, when the Constable came into his Presence, with many of the Nobility about him, he showed his Uneasiness, and the Weakness of his Temper still more, by whispering to some that were near him, *Here comes the Court*.

He was afraid of the Bishop of *Luçon's* Abilities, because he believed him devoted to his Mother, and on that Account removed him once from the Court; but when he perceived his Ambition was so great, as to extinguish the Sentiments of Gratitude for the Princess who had raised him, he honoured him with his entire Confidence, procured him a Hat from *Rome*, and made him as absolute both in Church and State, as it was possible for him to be. Yet by Degrees he grew jealous of him; and as his Power was infinitely superior to that of former Ministers, or to say the Truth, than that of former Kings, he hated him excessively. The Cardinal, who knew his Master's Temper exactly, and that he could no more be without a Favourite than a Minister, judged it convenient to give him one, under great Obligations to himself, to prevent a worse Choice.

The Person he pitched upon was Mr. *Cinquemars*, the Son of the late Marshal *d'Effiat*, whose Fortune he had made, and of whose Fidelity therefore he thought himself secure. But the King corrupted his Favourite, by making him the Confidant of his Aversion for his Minister. Besides, the Ambition of the young Man was as boundless as that of the Cardinal; and he had formed in his own Breast such Schemes of Greatness, as he was sensible could not be reconciled to the Views of *Richelieu*. It was natural for him therefore, according to the Policy of Courts, to wish the Destruction of a Minister, whose Power was incompatible with his Hopes. He was sensible, that notwithstanding his Obligations to him, the King would not be displeased with the Cardinal's Fall; but he was sensible at the same Time, that his Master

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wanted Spirit to accomplish what he desired; and this drove him to think of the desperate Method of depriving *Richelieu* of Life and Fortune at once by an Assassination. He remembered the Fate of the Queen Mother's Favourite, and that it was the first Step to the Greatness of *Luyes*; and he had himself an Intrigue with a great Princess, whom he had Hopes of marrying, if he arrived at the Dignity of Constable. But by a Train of unforeseen Accidents, and that Confusion of Mind, which is natural to Men, who are embarked in dark and dangerous Designs, he did not carry this Conspiracy against the Cardinal into Execution, in the Manner he intended; and the Consequence of this was, that the Cardinal came to be quickly informed of all that had been contrived against him.

He did not immediately take that Vengeance which might have been expected from a Man of his Spirit and Resolution, which was in some Measure owing to the Circumstances of Affairs, but more to an Indisposition of Body; he kept therefore at a Distance from the Court, took the necessary Precautions for the Security of his Person, and very wisely waited to see what Time would produce. *M. de Cinqmars*, who could not but perceive the Danger he was in, had Recourse for his Security to Measures which ended in his Destruction. He knew that the Duke of *Orleans*, the King's Brother, hated the Minister as heartily as he did; he knew that the Duke *de Bouillon*, and others of the principal Nobility were of the same Sentiments. He thought therefore, if he could engage them in his Party, and draw them into a Treaty with *Spain*, they might make themselves sure of Safety, if not of Success; and in this Design he proceeded farther than in the former, for those great Men came readily into his Purpose; and by the Assistance of *Mr. Fontrailles*, the Treaty with his Catholick Majesty was concluded. The principal Articles of this Treaty were, that the King of *France* should furnish *Monsieur* with twelve thousand Foot and five thousand Horse, should supply him also with four hundred thousand Crowns for levying Soldiers in *France*, and twelve thousand Crowns a Month towards their Pay. The Duke *de Bouillon* was to have a Pension of forty thousand Crowns, and *Mr. Cinqmars* the same. The Latter communicated the whole State of Affairs to his Friend *M. de Thou*, a Man of great Worth and Probity, who dissuaded him from proceeding on this Scheme, and expressed a just Foresight of the dreadful Calamities with which it must be attended.

The Cardinal's withdrawing from Affairs produced many Inconveniencies, which the King quickly perceived, and had Sense and Penetration enough to discover that the Ruin of *Richelieu's* Power would be attended with that of his Authority, of which he was still more jealous than of his Minister: This soon led to a Reconciliation; and the Queen, who hated the Cardinal as much as any of his Enemies, having been informed by the Duke of *Orleans* of some Part of his Design, and perceiving it would be attended with disagreeable Consequences to her self, in case of the King's Death, discovered all she knew to the Cardinal, notwithstanding her Aversion for him. The King was no sooner acquainted with this, than he considered it in the same Light the Cardinal wished he should consider it, as a Rebellion.

The Duke of *Bouillon*, M. *Cinquemars*, and M. de *Thou* were seized; the Viscount de *Fontrailles* took care to withdraw in Time, and thereby escaped the Fate of his Friends. M. *Cinquemars* and M. de *Thou* were condemned, the former for Treason, and the latter for concealing that Treason when disclosed to him, to lose their Heads; and this Sentence was immediately put in Execution. M. *Cinquemars* was not much pitied, but the whole Nation was under a general Concern for M. de *Thou*, who was the Son of the great President of the same Name, and was thought to have owed his Death to the ill Character deservedly given by the President to the Uncle of the Cardinal, in his admirable History. As for the Duke of *Bouillon*, tho' this was not either his first or his second Offence, yet his Life was spared upon his surrendering into the King's Hands the Citadel and Principality of *Sedan*, which was his Property, and was a Place of very great Consequence. Thus ended the Conspiracy, which instead of destroying either the Person or Power of the Cardinal, contributed to the Security of the former, and, if possible, to the enlarging of the latter, but very plainly to the Establishment of both.

The Year 1642 was fatal to the Enemies of the Cardinal de *Richelieu*, and to himself. On the 3d of July the Queen-Mother, *Mary de Medicis*, breathed her last at *Cologne*, in the sixty-eighth Year of her Age, having suffered a long Persecution, and some Years in Banishment, from the unnatural Severity of her Son, and the unrelenting Hate of the Cardinal, tho' she had been a very tender Mother to the former, and a very kind Mistress to the latter, who was indebted to her for his first Preferments, and for his Introduction to that Power, which with so much Inhumanity he had exercised against her.

her. On the eleventh of *September* following, *Cinquemars* and *de Thou* lost their Heads at *Lyons*; and on the twenty-ninth of the same Month *Sedan* was yielded into the King's Hands. These happy Turns of Fortune seemed to revive the Cardinal from the Grave. He had long languished under a painful and dangerous Distemper, which terminated at length in a Cancer in his Arm, which the Physicians could not cure, and to the Anguish which it created they could give little or no Relief. His Strength decay'd daily, and with it his Spirits sunk so much, that he was unable to rise; yet he quitted the City of *Lyons* the Day that the Gentlemen were executed, and was carried in a Litter on Mens Shoulders to *Fontainebleau*, where the King then was. He came thither in *October*, quitted his Bed, waited on his Majesty with as much Assiduity, and applied himself to Business with as great Vigilance and Activity as ever. But after six Weeks Respite his Distemper attack'd him again in such a Manner, as left him no Hopes of escaping. The King did him the Honour of a Visit, and expressed much Concern at the Condition in which he found him; but there is Reason to doubt of the Sincerity of his Majesty's Grief, since after the Cardinal's Decease, which happened on the 4th of *December* following, he seemed to be very well pleased at finding himself delivered from a Minister whose Power he dreaded, and from whom he knew not how to take it away. A stronger Proof of his Sentiments in this Respect was his setting at Liberty and recalling to Court such of the Cardinal's Enemies as were either imprisoned or banished at the Time of his Demise; such as the Marshals *de Vitry*, *de Bassompierre*, *d'Etrees*, and several others; who immediately returned to his Presence, and were well received.

It was not long that the King enjoyed the Liberty with which he was so much pleased. He had suffered for four Years and upwards by a painful Distemper, which weakened him exceedingly, and which had several Times reduced him to the Point of Death. His bad Habit of Body, and his Neglect of all Regimen, made his Malady absolutely incurable; and the *April* following the Cardinal's Death, the King found his own approaching so hastily, that he thought fit to draw up a Declaration for settling the Government after his Decease. The principal Points of this Declaration were these: That the Queen his Wife should be Regent during the Minority of his Son; that his own Brother, the Duke of *Orleans*, should be the King's Lieutenant throughout the Realm, and President of the Queen's Council, and, in case of his Absence, the

Prince of *Condé*. This Council of Regency was to be composed of the Persons before mentioned, the Duke of *Longueville*, *Julius Mazarin*, (for whom *Richelieu*, a little before his Death, had procured the Cardinal's Hat,) the Chancellor of *France*, the Sur-Intendant of the Finances, and M. *Chavigny*. The King caused this Declaration to be signed by the Queen, and by Monsieur. The Prince of *Condé* and the Chancellor carried it to the Parliament of *Paris*, where it was register'd the 21st of *April* 1643.

The King survived to the 14th of *May*, and then died in excessive Agonies both of Mind and Body. He was chiefly troubled at his unnatural Severity to the Queen his Mother, to whom he had refused Leave to return into *France* when she made him the utmost Submissions, and when he had not the least Reason to apprehend any Thing from her Return that could give him Uneasiness. He regretted likewise the Rigour of *Richelieu's* Administration, and the Blood that had been shed thereby. He annexed the Country of *Roussillon* to his Kingdom, and enlarged the Royal Authority far beyond its ancient and legal Bounds.

Before his Time the Nobility were potent, and even the Meanest of the People were in some Measure free; but at his Decease the Royal Authority had almost swallow'd up all; and Mens Safeties and Fortunes, as well as Power and Preferment, depended on the Will of the King and his Ministers. Yet such was the abject Flattery, or rather ridiculous Folly of those Times, that his Subjects bestowed on him the Sirname of *Just*; as if he had been more careful in observing the Laws, and maintaining the ancient and legal Constitution of *France*, than any of his Predecessors; whereas in fact, he did more towards destroying it than all the Kings that had reigned before him. It is true, this did not proceed so much from himself as from his Minister; but that Minister could have done nothing without the Assistance of his Authority: and if he had preferred the Welfare of his Subjects to the Possession of boundless Power, he would never have given into his Schemes. But so far was the King from disapproving the Plan that *Richelieu* had laid down, or desiring his Projects might be laid aside, that he provided to the very last, and even by the Declaration which he sent to the Parliament for the putting them in Execution, and that in their utmost Extent, by giving a Place in the Council of Regency to Cardinal *Mazarin*, the Creature and Disciple of *Richelieu*, who pursued his Master's Instructions, if not with equal Genius, yet with much greater Cunning; so that in the Space

of thirty-seven Years, (for so long the Ministry of these Cardinals lasted) the Design of rendering the Government of *France*, which in former Times resembled the other Governments of *Europe*, an absolute Monarchy, was brought to bear, not more to the Oppression and Misfortune of those, who from being Subjects only were made Slaves thereby, than to the Terror and Confusion of all *Christendom* ever since.

It was thought requisite to insist longer, and to explain the Events of this Reign the more clearly, because if the Reader will attentively consider them, he must discern why *France* is much more formidable to her Neighbours now than she was formerly, when perhaps her real Strength was greater, and with what Reason there is so much Jealousy had of her Designs beyond those of any other Power. We may likewise from the foregoing Account of this extraordinary Reign, deduce *three* Observations of the greatest Consequence in regard to Government in general, and which ought to be perpetually in the Minds of those who desire their Posterity shou'd remain as free as themselves have been, and consequently to have their own Memories revered, as just Assertors of Publick Liberty. The *first* is, that the Personal Characters of Princes are not of any great Consequence in changing of Governments. *Lewis* the *Just* was, in Parts, very far inferior to *Henry* the *Great*, and yet he acquired much greater Power by listening to the Suggestions of a Minister who governed him, whereas his Father governed his Ministers and his Subjects himself. There are very great Qualities requisite in a Prince who aims himself at overturning a Constitution: But a passive Obstinacy is a Quality not hard to be met with, and this conducted by a designing Minister will do the Work as well. *Secondly*, there is nothing so dangerous in any limited Monarchy, or mixed State, as systematical Administrations, whether they are calculated to introduce Tyranny or Corruption; which, in the Body Politick, differ from each other no more than an Inflammation and a Mortification in a natural Body; that is, the former is more alarming, and the latter more dangerous. *Thirdly*, such Alterations can never be wrought but by an artful Management of *Factions*, which are never so dangerous to the Freedom of a People, as when they are conniv'd at, and tampered with, by a Court. When the *Physician* and the *Disease* are agreed, the *Patient*, let his *Constitution* be ever so good, cannot *last long*. But let us return now from Reflections to History.

LEWIS XIV. succeeded his Father at the Age of four Years and eight Months, under the Tutelage of his Mother *Ann*
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of *Austria*, Daughter of *Philip III.* King of *Spain*. His long Reign, the Evenness and Firmness of his Temper, the Variety of Opportunities that offered, and which, generally speaking, no Prince knew better how to turn to his own Advantage, enabled him to compleat what his Parent and Predecessor had begun; and therefore a just and Comprehensive Idea of his Reign is absolutely necessary, to such as are inclined to be thoroughly acquainted with the Political State of *Europe*. In order to contribute to this as far as it is possible, and yet keep as much within Bounds as so fruitful and so extensive a Subject will allow, we shall divide the general Representation of this Reign into *five* distinct Periods; in each of which we shall endeavour to point out the *ruling Maxim* that was pursued, the Means that were made use of for its Accomplishment, and how far they were or were not attended with Success. These Periods shall be from the Accession of the King in 1643, to the Peace of the *Pyrennees* in 1660; from that Peace to the Treaty concluded at *Nimeguen* in 1679; from the Peace of *Nimeguen* to that of *Ryswick* in 1697; from the Peace of *Ryswick* to that of *Utrecht* in 1712; from the Peace of *Utrecht* to the Death of *Lewis* the XIVth, in 1715. By considering the Events within these five Periods with proper Attention, we shall be able to discern how the Government of *France* was entirely model'd into as absolute a Monarchy as ever existed; how the Power of that Crown has gradually increased at the Expence of its Neighbours, to that formidable Greatness which rendered it the Terror of *Europe* at the opening of the present Century, and how it escaped being reduced within reasonable Bounds by a grand Alliance, as happily conducted in the Course of the last general War, as it was wisely concerted at the Beginning of it. These are Things of such Importance, that without a clear and perfect Notion of them, it is simply impossible to have any true and well-grounded Conceptions of the present State of *Europe*, and the respective Interests of its several Powers; much less any Degree of Foresight as to future Events, and what the Consequences may be of the Increase or Decline of the Power and Influence of this ambitious and all-grasping Crown.

We will begin then with a succinct Account of what passed under the Regency of the Queen-Mother, whose first and settled Maxim was to increase and extend her Authority to the utmost; in order to which, she employed all the Arts natural to her Sex, to gain the Hearts, or at least the Voices of the principal Persons of the Kingdom, during the last Illness of her Consort; so that within four Days after his Decease, she

she obtained a Declaration from the Parliament of *Paris*, by which she was appointed solely and simply Regent of the Kingdom during the Minority of her Son. And within four Hours after obtaining this Declaration, which entirely cancelled that of the late King signed by herself, and approved by the same Parliament, she placed Cardinal *Mazarin* at the Head of her Council. As this Minister conducted the Affairs of *France* with great Variety of Fortune for eighteen Years, and as he is supposed to have given his Master that Plan of Policy pursued through his long Reign; and which, for any thing that appears to the contrary, is still pursued; it will be necessary to enter more particularly into his Character, and to shew by what Steps he rose from being a mere Adventurer, without any great Pretences to Family, Credit or Fortune, to the Rank of first Minister in a Kingdom where he was a mere Stranger; before he was forty Years of Age.

He was by Birth a Gentleman of *Rome*; his Enemies indeed have disputed this, and his Friends never contended for any thing more. He studied for some time in the University of *Salamanca* in *Spain*, but he neither was nor affected to be thought learned; while he was at this University he had the Curiosity too common in all Countries, but most so in *Italy* and *Spain*, to have the Figure of his Nativity drawn and judged by a famous Astrologer of those Days, who very positively pronounced that he would one Day become Pope; which shewed his Ignorance, or rather the Fallacy of that pretended Art, by which all who put any Trust in it have been miserably deceived. He was first the Creature of the House of *Colonna*, into which one of his Nieces afterwards married; his next Patron was Cardinal *Sachetti*; then he became a Captain of Horse. Being taken Notice of by Cardinal *Antonio Barberini*, he laid aside the Military, and assumed the Ecclesiastical Habit. He was made use of as an Agent by the *French* Court in concluding the Peace of *Casal*, which he performed at the Hazard of his Life, when both Armies were in the Field, in Sight, and ready to engage. This recommended him to Cardinal *Richelieu*, who took him into his Confidence, procured him a Hat from *Rome* at the Recommendation of his Master, and left him much in his good Graces at the Time of his Decease. *Mazarin* had a fine Person, an easy and insinuating Address, was possessed of all genteel Accomplishments, had an Air of Courtesy and Kindness, spoke sensibly on Affairs of Importance, agreeably and pleasantly on all other Topicks. In short, he was an able Statesman and a finished Courtier; but as for Religion, Virtue,

Virtue, Honour, Probity, or Regard for the People, they were (to speak without Envy or Prejudice) Things out of his Way; he neither pretended to them himself, nor was he suspected of them by others.

The Affairs of *France* were in a very flourishing Condition at the Time the Queen entered upon her Regency; and her Majesty thought fit to continue the War with great Vigour for many Reasons, particularly for these two; first, that she might satisfy the Princes of the Blood, and other great Persons in the Kingdom, by bestowing upon them the Command of Armies; the other, that she might keep the *Dutch*, the *German* Princes, and the *Swedes* closely united to *France*, and thereby find the Enemies of that Crown so much Employment in defending themselves, that they should neither have Temptation nor Opportunity to enter into any Intrigues with the Malecontents in *France*. Her Views met with Success, the Duke de *Anguien*, Son to the Prince of *Condé*, and who afterwards bore himself that Title, gained a great Victory over the *Spaniards*, May 18, 1643, in the Plains of *Rocroy*, where there were eight thousand killed and seven thousand taken Prisoners; and soon after he made himself Master of *Thionville*. The Duke of *Orleans* likewise took *Gravelines* by the Assistance of the *Dutch* Fleet. The Count du *Plessis-Pralin* pushed on the War in *Italy*, and the Duke de *Breze* defeated the *Spanish* Fleet at Sea; but had the Misfortune to lose his Head by a Cannon-shot. In *Germany*, though the Congress was then sitting at *Munster*, the War was carried on with great Vigour, but with various Success; and at Home the Cardinal thought fit to remove the Chancellor of *France*, and Mr. *Chavigny* Secretary of State, and excluded them from Council.

The Viscount *Turenne* having been beat in *Germany*, the Duke de *Anguien* was sent to his Assistance, and had great Success. *Tortenson* at the Head of the *Swedes* having defeated the Imperialists in *Bohemia*, struck great Terror into that part of *Germany*, to increase which the Duke de *Anguien* advanced into *Swabia*, and on the third of *August* 1645, defeated Count *Mercy*, near *Norlengin*, where that General, with near three thousand of his Men, lost their Lives. The Duke then carried his Army into *Flanders*, where he took some, and recovered many other Places; but Things going very indifferently on the Side of *Spain*, the Duke was sent into *Catalonia* with the Title of Viceroy; but from various Accidents he had not the same good Fortune there, which perhaps did not much displease the Court.

(To be continued.)

The END of NUMBER XXIV.